

FIVE FRANKFORTERS' A DELIGHTFUL PLAY

The Rise of the Rothschilds Is
Pictured in Quaint
Comedy.

ACTING UNUSUALLY FINE

Mathilde Cottrelly as the Mother
Is the Drama's Dominant
Figure.

"The Five Frankforters"—at the Thirty-
ninth Street Theatre.

Frank Gudula.....Mathilde Cottrelly
Aspin.....Edward Emery
Solomon.....John Sainpols
Carl.....Frank Losee
Jacob, her grandson.....Pedro de Cordoba
Charlotte.....Alma Helin
Helen.....Noel Leslie
Gustavus, Duke of Tannus.....Edward Mackay
Prince Christopher Maurice.....Walter Kingsford
Prince of Klausthal-Agorda.....Henry Stephenson
Count Fehrenberg.....Henry Stephenson
Baron Seuberg.....H. David Todd
Herr Van Yssel.....E. L. Walton
Canon of Ruten.....E. F. Herbert
Servant.....Nicholas Joy
Princess Evelyn.....Eleanor Woodruff
Mme. de St. Georges.....Marjorie Dore

Various causes are said to have interfered with the arrival of Carl Roesler's comedy of the Rothschild family's rise to fame, which had not been seen in this city in English until last night. Under its original title the play has been acted in several American cities, while the same adaptation of the work last night at the Thirty-ninth Street Theatre was produced in London as "The Golden Lane," with the original name used as a sub-title. Last winter the industrious actors of the Irving Place Theatre performed the comedy frequently in the language of its author.

But New York has waited for the play which has been the most notable comedy of the decade in Germany. Were it not for a solemn oath never, never to call another play out of its name we should be tempted to say that "The Five Frankforters" had been a German edition of the young woman who pulled those strings so long. It is said that the first night in the lobby, the difficulty in finding a capable representative of the mother had delayed the arrival of the piece here. It is not enough for the mother of this family to be a serene, dominating genius of the hearthstone. She is a very human old party, preparing for her sons the only that each especially likes and sticking to her old home in the Judengasse of Frankfurt in spite of the growing wealth and importance of the family.

It is at her home that the four brothers of the Rothschild family gather to discuss a domestic crisis which has arisen. Already the sons have penetrated other countries of Europe. Solomon has come from Vienna and Nathan from London, while Carl has brought with him from Naples the snobbishness which makes it impossible for him to refrain from mentioning his acquaintance with the Pope of that early part of the last century. Contrasted with these is Aspin, who has stopped near his paternal Judengasse and acquired none of the polish that foreign life has imparted to his brothers. Then there is Jacob, the nephew, a son of the earlier Jacob, who founded the Paris branch of the great house which shot its roots from Judengasse in Frankfurt into every capital of Europe.

It was naturally Solomon of Vienna who had set in motion the incidents which brought about the family council. He wanted to marry his daughter to the reigning Grand Duke of Tannus, who was the impetuous nobleman of the period. With the marriage was to go to the duke a loan of millions of crowns to rehabilitate his fortunes. There is opposition from their mother to the marriage of the girl to a man who is merely selling her his title. Then the young Jacob of Paris, who has been to love his cousin himself, adds his opposition to the plan.

In spite of the opposition to the match the second act finds the Rothschilds at the palace of the Duke. Here are contrasted the family of the financiers and the titled associates of the Duke—the contrast very delicately represented between the men who have been made by their ancestors and those who have risen to greater power in the world by their own genius. It is true that none of the Frankforters is especially happy in his unfamiliar aristocratic surroundings. Then some of their fellow guests do nothing to put them at their ease. Yet the Duke of Tannus, seeking money already lent by the ambitious Solomon, goes to the old home in the Judengasse to her Charlotte answer his proposal.

She refuses him with so much firmness that there is not room for doubt as to her sincerity. The Duke departs, but she adds to her refusal of his offer a sharp rebuke to her father for having tried to entrap her in such heartless bargain. Her own sense of right has been more potent to save her than the words of her cousin or her grandfather's appeal to the Duke. Philosophically the authoritative Solomon accepts his defeat and characteristically wonders if he might not have got off cheaper with the Duke.

It is the brothers are confident that no money will be lost. So this delightful play ends with the ambitious Solomon, who has made a mistake at last, sitting humbly by his mother's knee as he did in childhood.

It is a comedy of placid but undemanding charm which exercises its potent witchery over the audience throughout every scene. There is not a minute in the three acts to stir the pulse. Of dramatic interest there is but a feeble thread. Yet these scenes of old world life have a quaintness and fragrance that pass over the footlights to hold in fascinated captivity the spectators who do not so willingly to their charmin.

Mathilde Cottrelly had all the naturalness and sympathetic feeling that the important role of the mother demanded. The play is quite inimitable without her appealingly human and humorous portrayal. The three Frankforters were well acted by Edward Emery, who was richly and naturally come as the bourgeois who had stepped at home; Frank Losee—a little day at times—John Sainpols and Frank Goldsmith and Pedro de Cordoba, who played the youthful banker from Paris with as much variety as the part allowed.

In "The Five Frankforters"



Mathilde Cottrelly and Frank Losee.

LILLIAN RUSSELL IN WORDS AND PICTURES

She Tells "How to Live to Be
100 Years Old" at the
Fulton Theatre.

MOVIES SHOW HER LIFE

Each Day She Rises and Feeds
Ducks and Wears Yards of
Heavy Pearls.

One form of light exercise for women and children on sunny afternoons is the feeding of ducks in Westlake Park, Los Angeles, Cal. An interested audience of thinkers learned this last evening at the Fulton Theatre, where Mrs. Alexander P. Moore, an authoress who uses the name of Lillian Russell, produced a unique entertainment originated by herself entitled "How to Live 100 Years," not a lecture, just an entertainment for people who think with the assistance of the kinemacolor pictures.

It was a bit late by the time the last thinker had arrived to sit with all the others who were thinking, thinking, and the curtain arose to disclose a young man in evening clothes. He said that the first film would be 1,000 feet long and was picked by Miss Russell because it showed that the blossom was as beautiful as the bud.

The film was 1,000 feet long and showed buds of carnations, perla-mumme and nasturtiums bursting out into blossoms of their natural colors. There was four minutes intermission for pondering this thought and then the curtain arose on part two, entitled "The Personal Appearance of Miss Russell."

This was greeted with great applause. Miss Russell bowed and informed her hearers among other things that by the earnest investigation of one's own spirituality and by that means only could one hope to solve one's own problems, which after all is the only method by which they can be solved.

Also lectures are not contrary to religion. One's favorite pastor, it was learned, uses powder after shaving, and it was only the other day that Miss Russell saw a man having a shave, a shampoo, a facial massage and a manicure at one and the same time. Bathing and exercise were spoken highly of by Miss Russell. The use of alcoholic beverages does nothing for beauty. Sips of hot water are much better in the long run.

Every one sleeps eight hours out of twenty-four, or one-third of one's life, and so Miss Russell said kindly that she would make a present to the audience of the information that if you are 45 years old you have slept one-third of the time and therefore you are only 30 years old. Several thinkers bethought themselves of this and went away to catch a little surplus life that they had been robbed of.

The audience then went with Miss Russell, who sat on a throne chair at one end of the stage, lent by a New York furniture company that makes throne chairs for the crowned heads, through one day of her life as shown by the kinemacolor pictures for which Miss Russell had consented to pose.

First, delighted eyes of the intellectuals fell upon the morning hour in Miss Russell's bedroom. The maid enters with a cup of healthful hot water, which Miss Russell sips smiling (in the next picture was shown the advantage of always smiling upon awaking) and then arises to open wide her lattice and greet the dawn.

This is done by holding the hands out to either side of the body palms up and lifting them up and down in the fashion made popular by hypochondriac trainmen. This at once fills the lungs and quickens mentality. It must be done in the sunlight and fresh air with the windows wide open. For the mind is the most wonderful gift of all, as Miss Russell intimated, and without it one would be practically flat.

Following the picture showing the right and wrong facial muscular expression came an interesting scene in which Miss Russell brushed her hair with two brushes at once, thereby exercising the arms, lungs and shoulder muscles.

Now for a romp in the gymnasium, with tossing back and forth of a medicine ball which was hurled and caught in turn by Miss Russell's trainer, a young blond man, and by Miss Russell's niece, who is 4 years old.

As a study in the reduction of the high cost of living the next film made

its appeal, for it showed "How a smart young lady can dress economically in one reel."

First Miss Russell, who turned out to be the S. Y. L. came in with a coat costing \$25, a dress costing \$22, a hat costing \$4 and a bird that didn't cost anything at all because some one had given it to her. She turned the coat inside out, pushed up the brim of the hat, pinned the bird on upside down and was ready for a spin in the park. She came back in a minute and put the coat on right, pulled down the brim of the hat, unpinned the bird and was ready for almost anything.

It is thus that we young ladies can be both smart and economical in these days of the high cost of things.

But it was not until one learned how helpful an exercise feeding ducks is in Westlake Park, Los Angeles, Cal., where Miss Russell and her sister went one day to feed them with a moving picture color man who would tag around, that one felt that the height of the evening's intellectuality had been reached.

Miss Russell wears \$1,000,000 worth of pearls and says that if one is simply laden down with ropes of pearls, sapphires and rubies it will be a detriment rather than an adornment.

IN THE VAUDEVILLE THEATRES

Talking Pictures Are a Feature on the Programmes.

Robert Haines is acting this week at the Fifth Avenue Theatre in George Broadhurst's dramatic little sketch called "The Gambler." It is easy to recognize the true playwright, even in a short play. There are talking pictures also on the programme, as well as Maude Lambert, Amy Butler and other popular variety players.

Fay Templeton is still singing at the Victoria Theatre. William de Mille's sketch "The Squealer" is to be seen there. There are also Gennaro and Bailey and other entertainers on the programme.

Sidney Drew is acting at the Alhambra this week his stirring play called "The Still Voice," in which he portrays the rich man who thought only of his millions in spite of the voice that haunted him always. There are also a long programme of favorites. The Bronx Theatre this week reveals on its fine programme Willard Sumner, who always dances amusingly; Hermine Shone in "The Last Hope," and Rosalind Cushman.

The Union Square Theatre is the first to show the wonderworking powers of Rush Ling Toy, a Chinese magician, who appears with a spectacular setting in "A Night in the Prison." There are talking pictures, a French quartet called "The Cadets de Gascogne," Norton and Nicholson and a long programme of favorites.

"The Taxi Girls" are appearing this week at the Columbia Theatre. The principal part of the programme is "In Mexico," a two-act musical travesty.

"The Girls from Happyland" are at the 125th Street Music Hall, and the Murray Hill is offering "Harry Hastings Big Show," with Sam Sidman as the principal comedian.

THE WEEK'S DRAMATIC CHANGES

Several Old Plays Now Seen in New Places.

The Irish Players began the third week of their engagement last night at Wallack's in addition to "Maurice Hart" and "Spreading the News," a new one act play, "Conts," by Lady Gregory, was acted. The same programme will be repeated to-night and at the Wednesday matinee. "Mixed Marriages" and "The Workhouse Ward" will be acted on Wednesday, Thursday, Friday and at the Saturday matinee. The Play Box of the Western World will be acted on Saturday night, followed by "The Rising of the Moon."

George Cohan began last night at the Grand Opera House what he declares to be his last appearances in "Broadway Jones," or any other play, for that matter.

It is too bad that Booth Tarkington and H. L. Wilson never wrote another play so good as "The Man from Home." It is possible, however, to see this excellent drama at the Harlem Opera House this week, where it is very well acted by the new company.

"Little Women" has been transferred to the West End Theatre, after its long run at the Playhouse Theatre, which appeared in the popular play last night that acted downtown.

CAT AND BIRD POSTPONE PLAY.

Miss Clark Fell in Rescuing the Robin and Couldn't Act.

Marguerite Clark, who plays Snow White in "Snow White and the Seven Dwarfs," was unable to go to Philadelphia yesterday for the opening of the fairy play at the Adelphi Theatre, owing to an unusual accident.

A pet robin with a broken wing has a part in the piece and Miss Clark keeps the bird in her apartments. On Sunday afternoon the house cat had the bird cornered on a picture frame. Miss Clark climbed to a piano stool to rescue the robin and suffered a bad fall. Her left ankle was sprained and her face was bruised. The play, which is given only at matinees, could not be presented without Miss Clark, so there was no performance yesterday. She went to Philadelphia last night and will appear this afternoon.

THE GHOST BREAKER' SEEN IN NEW YORK

First Presentation Here of
New Swashbuckler
Drama.

TIME TESTED ARTIFICES

Fairly Good Piece, With a Prin-
cess and a Kentuckian as
the Chief Persons.

"The Ghost Breaker"—at the Lyceum
Theatre.

Princess Maria Theresa of Ataguan, Katherine Emme; Warren Jarvis, Mr. Warner; Nina, Margaret Holand; House detective, Charles N. Greene; Rusty Snow, William Samson; Detective, Joseph Rodson; Detective, Walter H. Long; Carlos, Duke of Alva, Frank H. Westerton; Dolores, Maria Biala; Vardus, Walter Dean; Don Roberto, Frank Campeau; Pedro, James Anderson; Maximo, Arthur Standish; Gaspar, Allen Francis; Jose, Martin Goodman.

The swashbuckler play that revivifies memories of Ruritania, of the prisoner of Zenda and all the noble and ignoble adventures of stage and novel land of a few years ago was "The Ghost Breaker," which had its first New York production last night at the Lyceum Theatre.

It proved a more or less successful piece for the reappearance here of H. B. Warner, the former hero of "Alias Jimmy Valentine," for through its clever construction and the use of many time tested artifices it managed in spite of a

rather impossible plot to hold the interest.

The princess Maria Theresa of Ataguan, after the manner of story book princesses, is most gracious and, although terribly frightened by the firing in the hallway and the sudden appearance in her room of the young Kentuckian, accepts him as her champion and entrusts him with the delicate task of rescuing her brother from his enemies and of clearing her ancestral castle in Spain from the haunting, terrifying ghosts that infest it. Four hours afterward they are aboard an ocean steamship and in due course of time the young American underlies his great exploit.

"The Ghost Breaker," following somewhat in the line of trust buster, strike breaker and other up to date jobs, is the occupation that is thrust unexpectedly upon the young Kentuckian, Warren Jarvis. He had really set out to settle a little matter with another Kentucky gentleman after the manner of Breathitt county, but in making his getaway he rushes into a room of a New York hotel occupied by a charming and beautiful princess.

Of course there are all sorts of difficulties to be overcome. Policemen endeavor to stop the Kentuckian before he sails; a villainous cousin of the Princess tries to outwit him and still other villains attempt to kill him. But he prevails and solves the mystery, which was not so much of a mystery after all to exploit in these modern times and receives his reward.

Mr. Warner made the Kentuckian a cool headed, resourceful young fellow, who stepped with grace and ease from one little affair to another in his double quest of laying a ghost and winning a princess's hand.

Miss Emme was pretty and winsome as Maria Theresa and she was brave enough, as a princess should be, to wear beautiful gowns in an old Spanish inn or a ruined castle.

Frank H. Westerton was a somewhat mild and insipid villain. Joseph Robinson and Walter H. Long made the two detectives sufficiently hoodish to permit almost any suspect to escape.

Frank Campeau played the villain Don Roberto, and Arthur Standish and Walter Dean had small parts.

COMIC OPERA BY SOUSA.

Good Music and Stirring Scenes
Please Large Audience.

"The American Maid"—At the Broadway Theatre.
Jack Bartlett, John Park, Duke of Bedford, Charles Brown, Silas Pompton, Edward Wade, George Mack, George O'Donnell, John G. Sparks, Adele Archer, Miss Gunning, Geraldine Pompton, Dorothy Maynard, Mrs. Pompton, Maud Turner, Gordon, Mrs. Vandever, Adele Archer, Rose Green, Marguerite Farrell, Nellie Brown, Mary Smith.

Most great American businesses have been dramatized, but it remained for John Philip Sousa to build a comic opera about glassblowing. But he has done it and the result was "The American Maid," which was produced last night at the Broadway Theatre to the high satisfaction of a large audience. Leonard Lebling wrote for Mr. Sousa the book of the piece, which in an earlier stage was known more familiarly as "The Glassblowers," but whose name was changed perhaps out of deference to Miss Louise Gunning, now its star.

There are three acts to the lively and at times melodramatic book. One act is a fifth avenue reception, where an American youth with money and an English duke with George Grosmith legs mix up their love affairs and an honored American citizen is temporarily ruined by a more or less villainous and far more wealthy owner of a glass works. The daughter of the honored citizen loves the huge American lad, while the young woman whose income depends on glass loves the duke. The first named Anna-belle, sung by Miss Gunning, won't wed any one who doesn't work, and the brave hero, Jack Bartlett (John Park), goes to work in the glass works, and so does she once her father is on the way to ruin.

All of which naturally leads us to the second act in a glass works, with two real glass blowers at their work, and a chorus which included glassblowers, tappers and batchmen. To one who has never seen the inside of such a factory the illusion was perfect. In the noon hour tappers and batchmen joined in singing "We Chant a Song of Labor." My Love is a Rowdy" and "The Dinner Pail." With a strike, a possible flaw in the plot to ruin the honored citizen and the

outbreak of the war with Spain, plot, principals and all jump to Santiago, where the Spaniards await them and where fortunes are restored, love affairs straightened out and patriotism triumphs.

This is a poor outline of a book which has the charm of novelty, which spares us many of the afflictions of the average light opera and for which Mr. Sousa has written some stirring music. Miss Gunning won high favor, partly with the waltz song, "The Crystal Lute," other numbers which found immediate favor were "Cleopatra's a Shavvy Blonde" (written by F. P. Adams), "This is My Busy Day" and the Duke's song, "The American Girl." Charles Brown was a most amusing Duke and Dorothy Maynard was attractive as the girl he really loved. Others in the big cast were George Mack, John G. Sparks, Adele Archer and Marguerite Farrell, who danced energetically and successfully.

After the second act Mr. Sousa made a speech.

In the middle of the third act a novelty in musical show was shown to the audience in moving pictures, supposed to portray the battle of Santiago. They were good pictures.

NEW PLAYETTE AT WALLACK'S.

Bright One Act Comedy Presented by the Irish Players.

A one act comedy by Lady Gregory, called "Conts," had its initial New York performance last night at Wallack's Theatre by the Irish Players. It preceded "Maurice Hart" and "Spreading the News," playlets which have already been given here by the same actors.

While "Conts" calls for three characters, the little comedy is practically a dialogue as John, a waiter, is mostly a thinking part, but was exceedingly well done last night by J. A. O'Rourke. The two principals in the cast were Arthur Sinclair as Mr. Hazel, editor of the "Champion," and Fred O'Donovan as Mr. Nincom, editor of the "Tribune."

The editors of the rival papers have kept their editorial columns filled for years with apparent criticism of each other while they met for dinner weekly on the most friendly terms. The action of the playlet takes place at one of the dinners. Each has written an obituary of the other, and by accident they exchange their coats in which they are carrying their manuscripts. Without realizing that an exchange has been made each reads the other's comments on his life and a humorous but violent quarrel follows. Then they make up, put away the manuscript and proceed to pie for dessert as usual.

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